



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

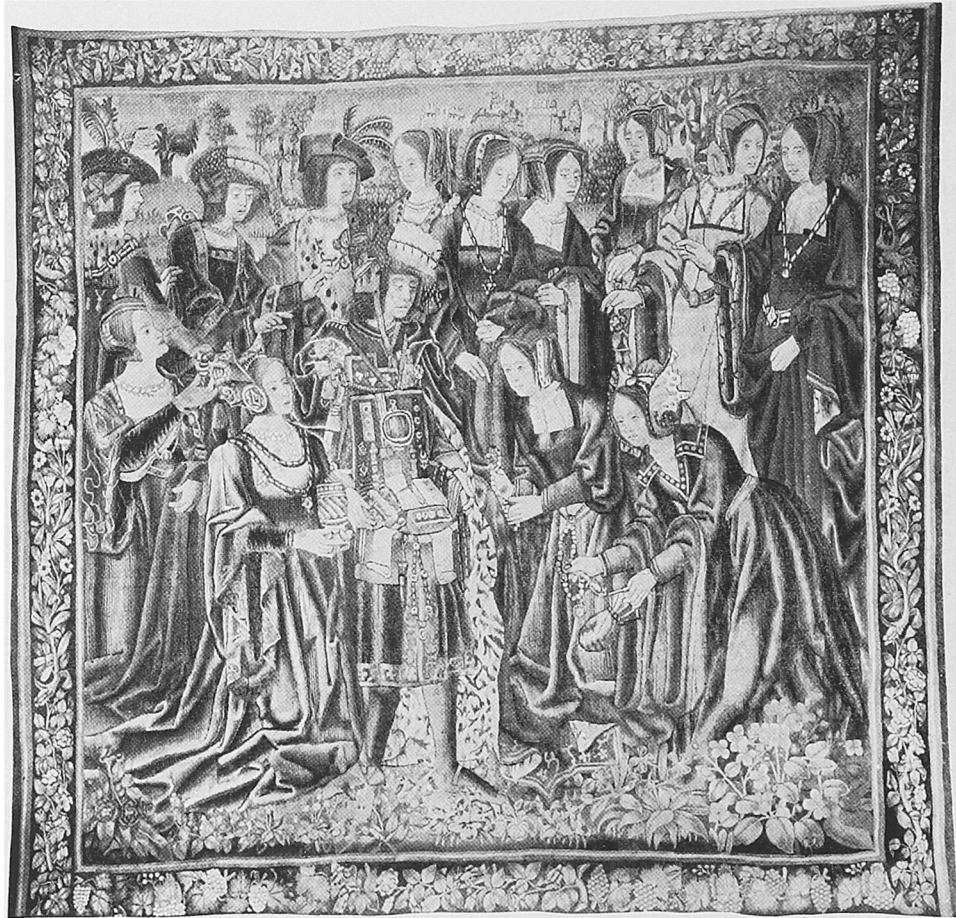
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

RARE TAPESTRIES ON VIEW

AMONG many rare and beautiful tapestries on view in the galleries of Messrs. Wm. Baumgarten & Co., is "The Jeweller," a Gothic tapestry, 8 feet 8 by 8 feet 9, woven in the last

ies. Of the three cavaliers in the background, two far outshine the women in the luxuriant feathers with which their hats are adorned. In the jeweler's portmanteau a rich stock is dis-



Courtesy of The Wm. Baumgarten & Co's. Galleries

The Jeweller. Gothic Tapestry

quarter of the fifteenth century, "and possessing more human interest than almost any of its contemporaries that are apt to deal with remote historical or religious subjects."

It displays a princely court, enlivened by the presence of ten handsomely gowned and hatted and jeweled lad-

played to tempt the extravagance of the fair ones—a small round mirror in rich frame, necklaces and pendants, numerous sticks of rings, boxes of jewels set and unset, a royal pack of cards, a costly pair of gloves, and silk ribbons galore. Already some of the ladies, with their curiously elaborate

and interesting millinery, are yielding to the fascination of the wares.

It is always interesting to find in a collection a representation of the Gobelins "Royal Residence" series.

Chambord, 10 feet 10 by 22 feet, is one of these famous twelve "Royal Residences" designed by Charles Lebrun for Louis XIV, and woven at the Gobelins over and over again, on both high warp and low warp looms. From the decorative point of view, Mr. George Leland Hunter considered this the most attractive Chambord ever produced, lacking the massive entablature that in the earlier examples overloaded the top of the panel; but extended on both right and left by the addition of the side panels. The tapestry in the Baumgarten galleries came from the Parma collection, and

was presented by Louis XV to his father-in-law, the fugitive king of Poland, Stanislas, who inhabited Chambord from 1725 to 1733. Both of their monograms appear twice in the lower part of the tapestry, the double "L" of Louis, and the "ST" of Stanislas. The monogram on the cartouche in the upper part of the tapestry is said to be that of Louis XV (Quinze) as Duke of Parma (L Q D P).

Then there are the "Amusement Champetres," a set of four tapestries 9 feet high, by 13 feet 6, 16 feet 4, 11 feet 11, and 15 feet wide, respectively, woven at Aubusson in the last half of the eighteenth century, in coarsest but fascinating texture that makes the most of the luminous background distinctive of Aubusson tapestries of this period. These are wonderful hangings.

A SUPERB LAWRENCE

"OF these the most exquisitely lovely were the maternal portraits. A young mother, with her child on her knee, is the finest of all earth's visions, and well, and with a magic beauty, has Lawrence endowed some of his; the eyes of the mothers are beaming with love, and those of the children with affection and health."

Thus writes Cunningham in his "Lives of British Painters." Could this tribute to Lawrence be better or more nobly ratified than it is by the "Portrait of Lady Orde and Child," from the gallery of Scott & Fowles and reproduced as a frontispiece to the present issue of THE LOTUS through the courtesy of that firm!

The mother in the canvas was JANE,

daughter of JOHN FRERE, ESQ., of ROYDON, NORFOLK. She married, as second wife, ADMIRAL SIR JOHN ORDE, BART. The girl is MISS ANNA FENN ORDE.

SIR JOHN ORDE, first baronet, (born 1751 died 1824) admiral, figured in the American Revolution. He commanded the Zebra at the reduction of Philadelphia, 1778; was present at the reduction of Charleston, 1780; was created baronet, 1790, for services as governor of Dominica (appointed 1783). When third in command under St. Vincent, he made complaints of supersession by Nelson and Curtis; commanded the squadron off Finisterre, 1804-5; admiral, 1805. He was a member of Parliament from Yarmouth (Isle of Wight) 1807-24.